



BISON BRAND
EXERCISE BOOK.

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Tellyard. 1401

Many people regard
they are wrong.

apparent as depicted in Henry IV is a man of large powers,
the cynicism leftness, a high sophistication, - has acquired a
thorough knowledge of human nature both in himself & others
- is Sh.'s studied picture of kingly life. - the fruit of
years of thought and experiment.

- Sh. sets forth this character with great elaboration using
both direct description & self-revelation through act & word.
All the subtlety is confined to the scene - no discrepancy
between the 2 versions.

Prince's character as described from without

At the end of the 1st scene in which he appears he acts as the
chorus ~~to~~ to comment on himself: - (in the soliloquy beginning
with 'O know you all' -

- pronounces the knowledge of his companions, their worth, & their
discrepancies of his own ^{present} conduct.

For his kingly style here is Verbois's description:

As full of spirits as the month of May,
And gorgeous as the sun at midsummer.

as if godlike ease & like feather'd mercury' with which
he vaults fully armed into his horse. His father recognises
the comprehensiveness of his mind & passion, with II part.

But the king is pessimistic. Though the very abundance of his
nature the Prince is as subject to excessive evil as to excessive
good.

The Prince in his self-comment is concerned first of all with

justifying to an Elizabethan audience his apparent
degradation of royalty: hence the ~~abundant~~ powerful
emphasis on the rich consequences for such degradation -

my reformation, glittering over my fault,
shall show more goodly and attract more eyes
than that which I shall no fail to set it off.

All speakers do combine to testify to the
of the Prince's mind and the deliberateness

This external testimony is so small
with what is revealed by action & speech

what sort of person does the Prince show of his

- His relations ~~with~~ to some of the characters and

of Falstaff.

Some who cannot digest the rejection of Falstaff

assume that in some ways the Prince is acted
extremely. - that he made a friend of Falstaff whom
deceiving him, that he got all he could out of him & then
repudiated the debt.

They are wrong.

- The Prince is aloof and Olympian from the start.
never treats Falstaff any better than his dog, with whom
he endures once in a way to have a game.

- It is not the Prince who deceives, it is Falstaff who
deceives himself by wishful thinking.

- The most the Prince does is ~~not~~ not to disguise Falstaff
by taking drastic measures; doing no more than
repeat the unkind truths he has never spared telling.

- His first speech to F ("then art so fat-witted")

is, as well as much else, a cool statement of what he
thinks of him. The epithet 'fat-witted' is plainly
the very opposite of the truth in most of its application
is brutally true of F's capacity for self-deceit.

The Prince has a mind far too capacious not to see
its limitations.

- In the same sense he plays with him (with a
voluntariness in full accord with the rejection) when he
refers to the gallows)

F. dwells the subject; but the P. will not let him
off

when later F. tries to attach the Prince to himself he

Tillyard. Not the slightest encouragement (for I would
many people regard and I knew where a commodity of good
they are using. Games were to be brought")
at least of these just waxes and tells the truth. This
is his habit.

He also relishes the ironic act of telling ^{the} truth, ⁱⁿ ~~and~~
the assurance that he will surely deceive.

an F. asks him
about the King
and hangs a story
Prince: No, he shall

When he begins "Before God, I am extremely
exceeding weary" we naturally conclude there is a court
affair that he is tired. Poins, with characteristic
simplicity, thinks that the Prince's tiredness is but
physical and answers with brightness

~~It's come~~. It's come to that? I had thought weariness
least not have attacked one of so high blood.

The Prince at once begins telling the truth about
himself which he knows Poins will fail to understand
or believe:

Faith, it does me; might it discolors the
Complement of my greatness to acknowledge it.

In other words, in too fine court affairs exhausting;
but he is genuinely ashamed to have admitted to. Then
he adds,

Or is it not now vilely in me to serve small
beer?

meaning by small beer rich concealing company
as Poins.

Poins misunderstands him again.

Why, a prince should not be so closely studied as
to remember so weak a composition.

His deliberate way of asking

the foolery of the Prince & Poins with Fr. & other answers
or taken as trivial is not positively offensive

It is a difficult scene

But the general outline is clear from the account of Hotspur's killing "ten or seven or at a breakfast" at the end of the incident & reference to him at the beginning.

- The prince has been drinking & making friends with drunks in the tavern. He has won their hearts & learned their ways: (Ref. To conclude: I am no good... etc.)

In other words the prince has won a signal victory & great honour in having mastered his lesson so quickly. So as Dr. Johnson says that this satire is connected with what goes before & after...

He says that this is "now of all humours" — this Dr. Johnson observes, this is connected with his observation on Hotspur. This is also an ironic statement.

one meaning — (1) that he is greatly excited; being ruled by every human motive that exists.

(2) Having learnt to understand the drunks he has mastered all the springs of human conduct, completed his knowledge of man.

He has won a more difficult achievement than any of Hotspur's unduly restrictive slaughters of Scotsmen.

So we may pass over the beginning of the episode. &

Focus question where he has been the Prince answers: "with three or four baggage heads. ... I am the King of Courtsey"

When he Dr. says that he speaks of the heart of things of humankind, he uses a mythical metaphor. He means we are aware that he has touched the bottom of spirit of condescension. — has now completed the range of the human gamut. — the drunks are the lowest link in the human portion of the chain of

being nearest the hearts — So they are compared to dogs! A pack of drunks! even mounting a back suggest plumb the rights of the sea as well as plucking the stringed instrument — a reference to

Tillyard. Hotspur

Many people regard Hotspur as the hero of the 1st part of the play. They are wrong. Their error is due to (1) they may inherit a romantic approval of mere vehemence or passion, (2) they may assume that he must somehow be on the side of any character in whose mouth he puts his finest poetry.

By heaven methinks it were an easy leap
To pluck bright honour from the pale-faced moon,
Or dive into the bottom of the deep,
Where fathom-line could never touch the ground,
And pluck up drowned honour by the locks.

- as the kind of great poetry to which we surrender without reserve.
- The lines are of course partly satirical at H's expense. Hotspur, however captivates his vitality, rings on the reticence from the very beginning, thro' his childish inability to control his passionate
 - At his first appearance he follows his gloriously vivid & humorous account of the ~~last~~ certain lord, neat & kindly dressed demanding the prisoners on the battlefield — an account where he has his passions under control & all his native wit has scope — with his violent description of grotesquely heightened by excessive passion, of the duel between Glendower and Hotspur.
 - From this second description it should be plain that Sh. held up H's excesses to ridicule & never for a moment intended him for his hero.
 - That he speaks some of the best poetry in the play is undoubted.
 - There is nothing finer than Hotspur's account to Plant before the battle of Shrewsbury of Henry's past career from the time he was a poor untaught outlaw sneaking home — till his present quarrel with the Percies.
 - But to interpret the poetry as a sign of Sh's sympathy with Hotspur's excesses is as wrong as to imagine that Sh. approved of

Chlopatris influence on Antony's character because he puts such poetry into her mouth.

This poetry only proves that sh. was much interested in the character what he had something important to say through them.

Why then sh. developed his character so highly & put such poetry into his mouth, when a less ~~and~~ elaborate figure wd. have done to symbolise the principle of human carried to an absurd excess?

It is that he uses him as for one of his principal means of creating his picture of England, of fulfilling in a new & subtle way the old motive of Respublica

Though he is ridiculed as the northern provincial in contrast to that finished Renaissance gentleman, the Prince, he does express positive Eng. qualities & is doing for his part in the great composite picture sh. was constructing.

- For all his violent passions H. is at times very close to life. Look at its concrete manifestations with the same humours sent in his old Bardard in King John.

- His fits of Eng. passion are utterly opposed to the Welsh dreamworld inhibited by Glendower whose solemn propensity of being given to the arts of poetry & music bring him into an attack on them that is not necessarily in keeping with his nature at all.

I had rather be a kitten and cry mew
than one of these same melbe-balled mungers;
& had rather hear a braver canstick turn'd,
or a drey wheel grate on the axle-tree;
And that would set my teeth nothing on edge,
Nothing so much as minding poetry.
(walk with affected delicacy)

Holmes has noted that parts of Eng. life with an eye sharp with the rest of a man who adores the solid & reassuring habit of the everyday world. Without sharing that Englishman's "all the faults sh. took in 'Love's Labour's Lost'"



HI AMI AMI
The Big Soap for your Bath

